

THE  
MUSICAL WORLD,  
A WEEKLY RECORD OF  
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained ;  
Was it not to refresh the mind of man,  
After his studies or his usual pain ?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

JULY 7, 1837.

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DOCTRINES RESPECTING THE SCALE.

BY GEORGE HOGARTH.

PART II.

THE interval between the sixth (A) and the octave (C) is the *minor third*. We have seen that the sixth is given by  $\frac{5}{6}$ ths of the string, and the octave by  $\frac{1}{2}$  of it; or, in other words, the sixth by  $\frac{10}{12}$ ths of the string and the octave by  $\frac{12}{12}$ ths. The sounds which form the minor third, therefore, are as 6 to 5, and its ratio is expressed by  $\frac{6}{5}$ .

There are two minor thirds in the diatonic scale; from E to G, and from D to F. E is given by  $\frac{5}{6}$ ths of the string, and G by  $\frac{4}{5}$ ths of it—or E by  $\frac{15}{12}$ ths and G by  $\frac{12}{15}$ ths. The interval between them, therefore, (the minor third) is in the ratio of 12 to 10, or (as before) 6 to 5. D is given by  $\frac{4}{5}$ ths of the string, and F by  $\frac{3}{4}$ ths—or D by  $\frac{16}{12}$ ths and F by  $\frac{12}{16}$ ths. The interval between them is in the ratio of 32 to 27; a *different* ratio from that of 6 to 5, and therefore D to F is *not* a true minor third. To ascertain the *amount* of this difference; the true minor third is  $\frac{6}{5}$ , the false  $\frac{27}{32}$ ; in other words, the one is  $\frac{16}{15}$ , the other  $\frac{15}{16}$ ; and they are to each other as 162 to 160, or as 81 to 80—a difference which is called a *comma*. If we make F a true minor third from D, it will no longer be a true fourth from C. The true minor third of D is  $\frac{6}{5}$  of  $\frac{3}{4}$ , or  $\frac{18}{20}$  or  $\frac{9}{10}$ ; but the fourth of C is  $\frac{3}{2}$ , in other words, the one is  $\frac{16}{12}$ , the other  $\frac{15}{12}$ ; and they are to each other as 81 to 80, differing by a comma. Here is an *imperfection* which cannot be removed. If the D and F stand in their true places in the scale, the interval between them is not a true minor third. If D remain in its true place, and F be made a true minor third from it, the F will become too sharp by a comma; and if the F remain in its place, and D be made a true minor third below it, D will become too flat by a comma.

The fifth of C is G; the fifth of G is D; and the fifth of D is A. We have already seen that A, as the true major sixth of the scale is  $\frac{5}{4}$ ; let us now see what it is as the fifth of D. It is  $\frac{5}{4}$  of  $\frac{3}{4}$ , or  $\frac{15}{16}$ , which is to  $\frac{5}{4}$  as 81 to 80; A, as fifth to D, being thus too sharp by a comma. The fifth of A is E, and E is the major third of C. But if the fifth be true, the third is too sharp. E, as fifth of A, is  $\frac{5}{4}$  of  $\frac{9}{8}$  or  $\frac{45}{32}$ , and its octave

below is  $\frac{5}{4}$ . E, as third of c, is  $\frac{5}{4}$ , or  $\frac{15}{8}$ ; so that E as fifth of A, (or the octave below that fifth, which is the same thing) makes a third with C, too sharp by a comma. In regard to the note A, tuned as a fifth to D, it must be added, that, if this fifth be true, the A will make a false major third with F, the fourth of the scale. F is  $\frac{4}{3}$ , and A as the fifth of D, is  $\frac{25}{16}$ ; which are in the ratio of  $\frac{81}{64}$ , while (as we have just seen) the true major third is  $\frac{5}{4}$  or  $\frac{80}{64}$ .

If, therefore, C, G, D, A, and E, are tuned into a series of perfect fifths, a number of false intervals are formed. The major third between C and E is too large; while, consequently, the minor third between E and G too small: and the major third between F and A is too large; while, consequently, the minor third between A and C is too small. We have already seen that "if the D and F stand in their true places in the scale, the interval between them is not a true minor third." So that by the process of perfect tuning, we have obtained *two false major thirds, and three false minor thirds*, within the diatonic scale of C.

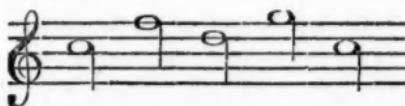
The major third consists of two tones, as from C to D, and from D to E. The interval of the tone from C to D, has been found to be  $\frac{9}{8}$ ; but if we make the major third consist of two such tones, (or  $\frac{9}{8}$  of  $\frac{9}{8}$ ) it will be  $\frac{81}{64}$ , which (as has been shown) is a comma more than the true major third. If the first tone is  $\frac{9}{8}$ , the second, to make up a true major third, must be  $\frac{15}{16}$ . The one (C to D) is called the *tone major*; the other (D to E) is called the *tone minor*. It is easily found by calculation, that, of the tones in the diatonic scale, C to D, F to G, and A to B, are *major*; while D to E, and G to A, are *minor*.

There are also two kinds of semitone, *major* and *minor*. The major semitone is that between the third and fourth, and the seventh and octave of the scale. The third is  $\frac{5}{4}$ , the fourth  $\frac{4}{3}$ ; their difference, or the interval between them is  $\frac{1}{8}$ . The seventh is  $\frac{15}{8}$ , the octave  $\frac{8}{5}$ ; the interval between them in like manner is  $\frac{1}{5}$ , the *major semitone*.

Let the given string be divided into two parts, one consisting of  $\frac{1}{12}$ th and the other of  $\frac{1}{10}$ ths of its length—the shorter part being half the length of  $\frac{1}{12}$ rd, will give the nineteenth or octave of the twelfth. The longer part is five times the length of the shorter, and will therefore give the seventeenth below the nineteenth sound produced by the shorter: now the seventeenth below the nineteenth is equivalent to the major third below the fifth; and the fifth being G, the major third below it is E flat, which is the *minor third* of the primary C, and its ratio is  $\frac{15}{16}$ . The difference between this minor third and the major third, E natural, or between  $\frac{5}{4}$  and  $\frac{9}{8}$ , is  $\frac{1}{48}$ , or the *minor semitone*. This is considered as the interval between a sound and another of the same denomination, raised or lowered by a sharp or flat: hence it is called the *chromatic semitone*, while the major semitone being found in the natural scale, is called the *diatonic semitone*. The *tone* is therefore divided into two unequal parts, a major and a minor semitone; but the tone is major or minor, and the semitones in a major tone must be different from those in a minor tone. From C to D is a major tone, from D to E a minor tone. The intervals from C to C sharp, and from C sharp to D, must be greater than those from D to D sharp, and from D sharp to E; or if the interval from C sharp to D be made the same as that from D sharp to E, the interval from C to C sharp must be greater than that from D to D sharp.

The advocates for *perfect intonation* contend that the intervals of the scale ought to be always sounded according to their true ratios; that this is practicable with the voice, or on the instruments of the violin tribe; and that the imperfections of the scale arise from the imperfect construction of keyed instruments. We maintain, on the other hand, that it is often impossible to sound the intervals of the scale according to their true ratios, because if one interval be made perfect another frequently becomes necessarily imperfect; that these imperfections, when sensible to the ear, are generally too minute to offend it; that although their number is increased by the construction of keyed instruments, yet the ear, being necessarily accustomed to minute imperfections, tolerates those peculiar to keyed instruments more readily than it would have done had the scale been naturally perfect; and that, in truth, when the imperfections of the scale on keyed instruments are distributed over the whole of it by means of the system of *temperament*, they detract but little (if at all) from the pleasure derived from the melody and harmony of those instruments.

Consider, in the first place, the simplest kind of music, *melody*. Take the following few notes,



If there be such a thing as perfect intonation, it ought to be the easiest thing in the world to sing these notes according to their true intervals—by making the first interval a fourth, the second a minor third, the next a fourth, and the last a fifth. But, if this were done, it would be found that the last c had *fallen below* the pitch of the first by the difference of a comma. And this must be quite plain to our readers, who have seen, that, taking f and d in their true places in the scale—the one as fourth, and the other as major second, the interval between f and d is *less* than a true minor third by a comma. If, therefore, in singing the above notes, we fall from f to d by a true minor third, the d will be flattened a comma below its true place in the scale. If we then rise from this flattened d by a true fourth to c, it, also, will be flattened to the same degree; and so, consequently, will the final note c. But the last note must have the same pitch as the first; and the singer, having in his mind the impression of the key note, insensibly *tempers* or alters the intermediate intervals so as to return to it again. The celebrated natural philosopher, Huyghens, in his *Cosmothereos*, notices this curious fact. "If any person," he says, "strike those sounds which musicians distinguish by the letters c, f, d, g, c, by these agreeable intervals, altogether perfect, interchangeable, ascending and descending with the voice; now this latter sound c, will be one comma or very small portion lower than the first sounding of c. Because of these perfect intervals, which are as 4 to 3, 5 to 6, 4 to 3, 2 to 3, an account is made in such a proportion as 160 to 162, that is, as 80 to 81, which is what they call a comma. So that if the same sounds should be repeated nine times, the voice would fall nearly the matter of a greater tone, whose proportion is as 8 to 9. But this the sense of the

ears by no means endures, but remembers the first tone and returns to it again. Therefore, we are compelled to use an occult temperament, and to sing these imperfect intervals, from doing which less offence arises. And, for the most part, *all singing wants this temperament*, as may be collected from the aforesaid computations." Chladni, also, in his *Traité d'Acoustique*, says, that it is impossible, in practice, to use the intervals of the scale according to their precise ratios, and shows by a mode of demonstration similar to the above, that if several different voices endeavour to sing their parts with strict adherence to perfect intervals, each will go astray in a different manner, and there will be no harmony. The above fact, by the way, explains the tendency which the pitch of the voice always has to *fall* in singing; a consequence which arises from the singer endeavouring to make each single interval as perfect as possible, and not being able to retain a sufficiently strong impression of the key note, by means of which the others must be tempered.

[*To be concluded.*]

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### THE NICHOLSON CONCERT.

*To the Editor of the Musical World.*

SIR.—It was announced in the concert bills, that Mr. Laporte had generously granted the use of the Opera Concert Room, *gratuitously*, for the benefit of the late Mr. Nicholson's family, but I have been told that three of the boxes were claimed by him; but that he agreed to take eighteen half-guinea tickets instead, which were sent to him. Now, how can a thing be *given* when it is paid for? I have been informed also, that no fewer than forty-two silver (or privilege) tickets were presented at the door, and admitted; but on what grounds I am totally at a loss to know. It appears, therefore, that the *gratuitous* use of the Opera Concert Room, cost *thirty guineas*! I know that Mr. Martin offered the use of the Hanover Square Rooms, *really* for nothing, and every musical man must admit, that they are far better calculated for concerts than the Opera Room is. Mr. Martin did grant the use of a room for the committee meetings, which were very numerous, and never asked for a single ticket of admission; indeed, not any of the performers received free tickets for their valuable services: and I regret to learn that a few mercenary individuals took advantage of the hurry of the moment, to demand admission to the concert under a very questionable shape: had the performance been held in the theatre, the case might have been different, but I cannot imagine that any one has a right to claim free admittance into the concert room, when it is engaged and paid for, by any individual for his own special use. I do not envy the feelings of those who deprived the aged parent and two orphan children of the late Charles Nicholson, of *twenty-one guineas*, even if they had a just right to enter the room without paying. Perhaps some of your correspondents may be able to throw a light on the subject.

I remain, Sir, yours, &c.

HARMONICUS.

P.S.—I have just been informed that two ladies [P] tried to gain

admission by offering tickets which had been used on a former occasion ; but which were similar in appearance to those prepared for this concert. O fie ! fie !

[After the detestable meannesses—not to say brazen dishonesty that have come to our knowledge, perpetrated by creatures bearing the semblance of opulent females, we regret to say that the above communication of our correspondent does not in the least surprise us.

Since receiving the above letter, we have been informed on good authority, that about twenty-five of the silver tickets were paid for, on application being made to the possessors. ED. MUSICAL WORLD.]

### ROYAL SOCIETY OF MUSICIANS.

*To the Editor of the Musical World.*

SIR.—The undivided homage so recently conceded to female influence on the accession of Her most Gracious Majesty to the throne of these realms, encourages me to avail myself of the favourable aspect, by drawing your attention to the present unchivalrous application of the funds of the Royal Society of Musicians, in alleviating the wants of its members, their widows and children, to the exclusion of a large and not undeserving portion of the musical world, i. e. the female professors of the divine art—whilst the comparative or entire indigence of some of the most distinguished past and contemporary ones, whose talents have formed the chief attraction at the yearly concert on behalf of the Society, sufficiently attests the necessity of some appeal on their behalf; the consideration that art knows neither country nor sex, being admitted, forms an incontestible proof of the injustice of depriving them of the advantages of that excellent institution.

Not to trespass too long on your valuable pages, I would briefly suggest that a petition be presented to her most excellent Majesty, praying a redress of the grievance, by placing the Royal Society on the same footing as the Theatrical Funds, where dramatis personae, of both sexes, are admitted as members, as well as subscribers, and where each is equally entitled to its benefits ; and for the furtherance of this object, my enquiries enable me to state that the sisterhood, to a woman, would come forward on behalf of their rights.

If these remarks be deemed worthy of a place in your widely circulated record, and if they lead, however remotely, to the desired result, their insertion will oblige and gratify,

86, Great Portland Street,  
Saturday, July 1st, 1837.

Sir, your faithful servant,  
ELIZ. MASSON.

### CHIT-CHAT FROM THE CONTINENT.

Paris.—The long-talked-of opera, founded upon the sadly romantic history of Stradella, the music by Neidermeyer, was performed for the first time at the Académie Royale on the 30th ult. A portion only of the career of the hero of the piece is selected for dramatic representation, the fatal crisis being omitted. The points taken, are, the academy of

Stradella, where he is instructing his pupils, and takes occasion to serenade his mistress Leonore, whom he discovers in a balcony ; and whom the Duke Pesaro carries away from him by force. The second point, is the scene in the church—and this is altogether the finest ; where Stradella is announced to sing the vesper, the hired assassins of the duke, under the direction of Spadoni, his agent in the murderous affair, being present among the congregation. The deep solemnity of the scene (for the lamentations of Jeremiah constitute the service, and are chanted in darkness) with the affecting tones of Stradella, produce so powerful an effect upon the villains, that they betray their purpose ; avow their penitence ; and cast away their daggers. The next point in the narrative is where, at Rome, in the midst of preparations to do him honour, he is demanded by the duke, who is ambassador from Venice, upon the plea that he is his vassal, and has grossly insulted him. He is accordingly delivered into the power of his enemy, and sent away to Venice to be executed. The last scene represents the preparations for his death, with a gorgeous procession of the local authorities, headed by the Doge ; upon the appearance of whom the spectators fall upon their knees, and implore his mercy in behalf of their idol. The Doge is induced to listen to their affectionate appeal, and a pardon ensues. The drama in consequence winds up with the nuptial procession of the lovers, Stradella and Leonore.

Although the above version of the career of this ill-fated pair accords with the main features of their history, we did not retire satisfied with the conclusion : their present felicity and temporary triumph over their persecutor afforded us no pleasure ; for, associating as we did and almost identifying the dramatic representation with the actual course of events, we could think of nothing but the dark future which awaited them—of the triumph of revenge, and the bitter catastrophe which closely followed upon their union. We allude to the circumstance in no critical spirit, but as an unavoidable result.

The opera has been produced with extravagant splendour, both in scenery and decorations. The public are divided respecting the merits of the music ; one party awarding it measureless praise, another with equal judgment refusing it all claim to originality. The “juste milieu” is, that it borders upon both extremes. Some of the solos are beautiful—particularly Stradella’s air to Leonore in his singing academy : also the whole of the music in the church at Rome : but we think it will be found that in general there is a deficiency of striking, and graceful thoughts. Duprez (the successor of Nourrit) has made a decided hit in the part of Stradella. He has a powerful voice ; not however wholly free from harshness ; nevertheless he is a very accomplished singer, and we should suspect a good musician. Mlle. Falcon also was greatly successful in the part of Leonore. She possesses a most lovely organ, and is moreover a woman of uncommon beauty. These two, with Lavausser, who played the part of Spadoni, the Duke’s factotum, bear the whole weight of the opera. It will doubtless have a run. Even the splendour will carry it through.

The last new piece performed at the Opéra Comique, is entitled ‘The Millennium’ ; the dialogue by Messrs. Foucher and Melesville, and the music by M. Grisar. The former is stupid ; and the latter, with the

exception of one duet, is feeble and common-place. The French critic describes the screaming of the chorus at this theatre as like to condemned wretches in the lake of fire and brimstone, under the claws of Old Scratch.

*Donizetti* is singled out to succeed Zingarelli (whose death we lately recorded) as director of the Conservatorio at Naples.

*Johan Braudl*, director of the music to the little court at Baden, died at Carlsruhe on the 26th May. His talent, although not popular, was esteemed by connoisseurs.

*Donzelli*, the favourite tenor singer, is performing with great success at Turin, in his old hacked character in 'La Donna del Lago.' He is assisted by Mme. Vittadini.

#### THE CROTCHET CLUB.

THERE is so much fun and good humour in the following account of the Crotchet Club Festival, which appeared in the 'Sunday Times,' that we are induced to transpose it from that journal into our own, for the amusement of our readers.

"The report which we gave in our journal on Sunday last, of the Rationals' Festival, has drawn from a correspondent the following account of a similar affair which took place a few days since, at Blackwall, by the Crotchet Club:—

"It has been a custom, from time immemorial, for this venerable association to dine once a year either at Greenwich or Blackwall, in order to strengthen that bond of *harmony* which ought to exist among the sons and daughters of Apollo.

"At the recent meeting, Sir George Smart was unanimously voted to the chair; and a better one could not be easily found in or out of the profession; Mr. T. Cooke was requested to face the worthy knight, which he complied with, with all that musical modesty and '*jenny se quaw*' so inherent in his composition. We shall not trouble our readers with the many good things that were said and done during dinner, but endeavour to give a sketch of what took place afterwards. We scarcely need observe, that 'Non Nobis' was finely performed, for there were nearly thirty vocalists present; 'God save the King' was also well sung, after an appropriate *prelude* from the *conductor*; who, in proposing the health of her Majesty Queen Adelaide, stated, that the Queen patronized music in every way in her power: she maintained a private band, at her own expense—('Hear, hear' from F. Cramer, Blagrove, &c.)—and she was ever ready to relieve the distressed professor, his widow, and orphan. (Cheering from several members of the Royal Society of Musicians.) Her Majesty also patronizes *native* talent. (Shouts of applause that might have been heard as far as *Milton*.) Bishop's glee, 'Long life to the Queen,' was admirably sung. The next toast was 'Her Royal Highness the Princess Victoria and the rest of the royal family.' In proposing this toast the Chairman observed, that it afforded him the highest gratification to state, that the amiable princess was not only fond of music, but was herself an excellent judge, and an accomplished performer on the pianoforte—(Mrs. Anderson tapped her fan on the table)—and the more sterling the composition, the greater her royal highness admired it. ('Brava, brava, Victoria,' from all parts of the table.) Here Tom Cooke sang Moore's beautiful song, 'Rich and rare were the gems she wore,' and the following lines were rapturously applauded:—

'Lady! dost thou not fear to stray,  
So lone and lovely, through this bleak way?  
'Sir Knight, I feel not the least alarm,  
No son of Erin will offer me harm;  
For though they love woman and golden store,  
Sir Knight, they love honour and virtue more!'

"When the *never-ceasing* applause which followed this song ceased, the Chairman observed that his friend Sale, who had the honour of being musical instructor to her royal highness, had just informed him, that he was confident that whenever it might please Providence to place the Princess Victoria on the throne of England, every British musician would have cause to rejoice; and, that while real foreign talent would be deservedly encouraged, native genius would find a staunch friend in the grand-daughter of George III.

[“We have every reason to believe, that this will prove true.”—ED. S. T.]

“The next toast was, the old one of ‘Pipes and strings,’ on which Broadhurst sang,

'Sing, sing, music was given  
To brighten the gay and kindle the loving.'

“After this pretty melody the dessert was served, then Mr. Braham requested permission to give a toast, who observed,

'Whate'er the wine, it a bumper must be,  
If we ne'er drink a bumper again.'

When he found all charged, he said—‘Ladies and Gentlemen, the toast I am about to propose, is one that I am certain you will receive *con amore*, and your plaudits will be *fortissimo*; it is the health of a gentleman who has for nearly forty years done all in his power to uphold the respectability of the musical profession, both by precept and *practice*—(Cheers)—and one from whose *lessons scores* have been *augmented*. (‘Hear, hear,’ from members of the New Musical and Choral Funds.) Without any further prelude then, I shall give you ‘Health and long life to Sir George Smart.’ This was followed with the musical cheers, which had a most charming effect from the river, as we learn from the white bait and other small fry.

“The Chairman returned thanks in a very humorous speech, and concluded by requesting both ladies and gentlemen to fill bumpers; for he was about to offer to their notice a gentleman who stood alone in Europe—a gentleman who had for half a century occupied the throne of song—who was looked up to in ‘The Cabinet,’ and a commander of ‘Thirty Thousand;’ also in ‘The English Fleet’—a great favourite at ‘St. James’s’—much admired by ‘a beautiful Maid,’ who never gave him cause for ‘Family Quarrels’—who weathered a storm in the ‘Bay of Biscay;’ and who now may sit in his ‘Well-trimmed Wherry,’ and sing ‘All’s Well.’ Need I add to this *Braham*. (Deafening shouts of applause, in which all the Poor Jacks and Tom Tugs within hearing cordially joined.) The British Apollo, instead of returning thanks in *recitative*, sang Moore’s ‘Legacy.’ The following lines made a deep impression on the company, and many a bright eye was dimmed by a tear:—

'When the light of my song is o'er,  
Then take my harp to your ancient hall;  
Hang it up at that friendly door,  
Where weary travellers love to call:  
Then if some bard, who roams forsaken,  
Revive its soft notes in passing along;  
Oh! let one thought of its master waken  
Your warmest smile for the child of song.'

“The next toast was one that called forth the most masculine applause that was ever heard; it was that of ‘The Ladies,’ accompanied with a request that the *oldest* lady present would return thanks. After waiting for some time, and finding no lady inclined to rise, Mr. T. Cooke got up amid the

loudest cheers, and addressed the company in a *mighty nate spache* of his own composition, commencing with a *hem*, then declaring that he suffered from a *stitch* in his side, but that that should not put him in a *pucker*, so he gathered himself up, and stuck to the *point*, as faithful as the *needle* to the north. 'Besides myself (said he), there are many old wo-men present; I don't mean among the ladies, for they are 'ever fair and ever young.' Here Mrs. C. Jones gave a rat-tat-tat on the table with her snuff box.) It was not very *natural* in our chairman, who is, generally speaking, a *smart* speaker, to make so *flat* an observation, in regard to the fair sex; on behalf of whom permit me to say, that they thank you from the bottom of their *soles* for *drinking* them, but they hope you will *bring them up* again, to enjoy Lovegrove's nice *placie*. After nine musical cheers, the ladies retired, and the sons of song pushed the bottles about *prestissimo*, until the Chairman observed that every *soirée* must have a *finale*; he, therefore, would propose, as a *coda* to their entertainment, that all present should produce their *notes*, in order to ensure a *chordal close* at the *bar*, which, he was convinced, would produce *peals* of approbation from the *belles*. This address caused a brisker *movement*, accompanied by *reels* and *retro* steps by many, while others were busily examining mine host's *score*, which was soon divided into *parts*, and given out to each performer present; and there was not one *bass* enough to run *counter* to the *divisions* made; and all declared, that had the demand been *treble*, it would have been paid *con placie*; so the company retired in excellent *time*, and in *perfect harmony*, after taking 'one bumper more,' and singing in *unison*—

'Thus circle the cup, hand in hand, ere we drink,  
Let sympathy pledge us, thro' pleasure, thro' pain:  
That, fast as a feeling but touches one link,  
Her magic shall send it direct thro' the chain.'

### CONCERTS.

MOESER the little, and MILANOLLO the less, gave their joint concert on Friday last in the Opera Concert Room. The little boy (Moeser), who we presume has been educated, and admirably well educated too, by his very clever father, displays a remarkable power in his manner of playing. His bowing is free, and he executes passages of great difficulty with precision and apparent ease. Of the intelligent little girl we have heretofore spoken. She is an extraordinary child. All the feats she performs, appear to be the result of intuition, and not practice. It was well said of her by Lablache—"Elle s'amuse." If both proceed at the rate they have started, they will be the first violinists in the world. The modern improvements for anticipating space, time, and labour in mechanics, appear to have influenced intellectual progression also. The steam and rail-way conveyances have stimulated our mental operations; and it is natural that they should do so: as Lord Bacon in his acute way, when speaking of the progress of navigation, says—"The opening a thorough passage of the world, and the increase of knowledge, were appointed to be in the same ages."

**CONCERT FOR THE BENEFIT OF THE LATE MR. NICHOLSON'S FAMILY.**—We heartily congratulate the benevolent individuals who came forward with their gratuitous services in this good work, upon the abundant success of their undertaking. More than a thousand tickets, we understand, were sold; in addition to which, the managing committee have received several donations: it is probable, therefore, that the blind and aged mother, and two children of that delightful but too thoughtless artist, are rescued from a condition that it is painful to contemplate. The whole phalanx of talent now in London,

both native and foreign, assisted at the concert. The room was of course crowded to excess; indeed, so many people were obliged to be accommodated in the orchestra, that it would not contain one half of the performers. Mr. Tolbecque led the first part, instead of Mr. Mori, who was taken ill; Mr. F. Cramer led the second part; and Sir Geo. Smart conducted. The managing committee, composed of Messrs. Anderson, (the honorary secretary) Willman, Parry, Da Costa, and Sir George Smart, merit no less reward (an ample one) than the approval of their own hearts, for the uncommon exertions they have used, (particularly the first-named gentleman) in the cause of the orphan and the helpless.

"The blank made in our orchestras (says the *Morning Chronicle*) by the death of poor Nicholson will not be speedily filled up. We have heard foreign flute players whom we think equal, if not superior to him as solo performers; but in the orchestra (which, after all, is the proper place for the flute) he was without a rival. It was in the magnificent symphonies of the great German masters that he appeared in all his greatness—producing by the unequalled quality of his tone, his perfect firmness and precision, his manly simplicity of style, and just conception of the author's meaning, an effect which we do not expect ever to meet with again. He was good tempered, friendly, and generous; and his loss seems to be not less felt by his friends and professional brethren as a kind and amiable man, than by the public as a favourite and distinguished musician."

#### PROVINCIAL CONCERTS.

**LIVERPOOL. MESSRS. WRENSHALL'S SCHOOL CONCERT.**—This annual treat to the parents and friends of Messrs. Wrenshall and Sons' musical pupils, was given at the Academy, Islington-square, last week, when a very numerous and fashionable assemblage crowded the great room, to witness the progress of the students, and the efficacy of the Logierian system of musical instruction. The performance commenced with a selection of Logier's elementary lessons, played in concert and interspersed with solos. They went off admirably. These were followed by several concerted pieces, overtures, &c. by the first masters—Mozart, Cherubini, Kalkbrenner, Hünten, Romberg, and others, which were played in a very spirited and effective manner. Solos intervened, amongst which, a rondino, a composition of considerable difficulty, by Kalkbrenner, was played by a very young pupil, only seven years of age; and another young lady executed, without the use of a copy, a brilliant fantasia composed by Mr. C. L. Wrenshall. A symphony by Beethoven, written for two pianofortes, was performed in a style which did full justice to the great merit of the subject. An elaborate and beautiful fantasia, by Thalberg, the themes from the opera of *Robert le Diable*, followed; and the concert concluded with a caprice of Mr. C. L. Wrenshall's, in which were introduced two popular airs. It was brilliantly executed, and evidently delighted the whole company.

#### LECTURE.

**MR. T. PHILIPPS** delivered a Lecture, at the Music Hall, Store Street, on Thursday morning, 29th instant, upon English Psalmody. The subject is an interesting and important one. Mr. Philipps endeavoured to shew the present degraded condition of our congregational singing, which he described, upon the authority of foreign as well as native dilettanti, as "the most disgraceful public musical performance now to be heard throughout Europe." He adverted to the vulgar and common-place versions of the Psalms at present in use; and

dwelt forcibly upon the habitual contempt manifested at church of that first law of vocal music, the adapting the sense to the sound, and accommodating the poetical to the musical accent. Of the constant violations of common sense in this respect, he gave some ludicrous examples. Still, however, we doubt whether to remedy these things, desirable as it would be, would meet the evil at the root. The first desideratum to a musical, or any other performance, is, clearly, that the performers themselves should be competent; but as long as these remain in their present condition, moral as well as musical, it seems to us to be a matter of minor importance, whether they sing questionable or unquestionable sense. Did it never occur to any of those dignitaries of the Church whom Mr. Philipps was proud to quote in support of his opinions, that a set of urchins taken from the streets, and one half of whom are sent to the parish only to keep them out of the convict hulks, are not exactly the proper persons to be appointed to these lofty and sacred duties, and, moreover, that if they are to be so employed, it would be, at least, as well to give them as much knowledge of music as would enable them to get through their task with decent correctness. It is in vain to tell us that professors are employed for this purpose: but these can do little unless they are properly paid, and no one will be hardy enough to maintain that *fifty pounds a year* is a sufficient remuneration for teaching music to schools of from fifty to a hundred children; presiding also at the organ three times on a Sunday!!! Mr. Philipps alluded to the impressive beauty of the choral service of the Catholic Church at Rome. We, too, have a choral service, although, thanks to the aforesaid dignitaries, there would seem to be no great danger of its becoming too papistically impressed. Doubtless, the good Sir Andrew Agnew intends to begin his meditated sabbath reforms by purifying the temples of the many authorized pollutions which at present defile them, and against some of which (the desecration of the cathedrals for instance, by taking money at the doors) the profane and sabbath-breaking public has for years been lifting up its voice in angry, but vain, expostulation. But, above all, let him clear the churches of the above-mentioned little sorry ministers, that people's sense of public decency and decorum may receive at least one outrage less in the performance of their sabbath duties. The best part of the lecture consisted in the performance of some of the finest of the old Psalms and Hymns, arranged as trios and quartetts, with a piano-forte accompaniment, by Mr. Philipps, who has contrived to impart to them a certain airy gracefulness, without either dilating their strength or compromising their sacred character. We hope to see them become popular in their new dress, nor can the arranger do better than give us some more of them.

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### REVIEW.

*Six duets (in canon) for two soprano voices, with an accompaniment for the pianoforte. By Miss Mounsey. T. E. PURDAY.*

These duets, written by Miss Mounsey "for her pupils who were desirous of being proficient in singing chamber concerted music of the ancient and modern classical composers," are not mere practice-lessons, but they are exceedingly pretty as chamber pieces, and at the same time clever as compositions. They are all short; and will be found excellent studies and recreations both, for young persons wishing to acquire freedom in concerted singing. They are all in canon, for two, or, if available, two dozen soprano voices. The last in the series, 'Hail merrie spring,' is the most difficult, and perhaps the most pleasing: it has quite the air of an old madrigal.

*The posthumous works of George Aspull. Book I, containing a portrait and memoir.—Fantasia in F minor for the pianoforte.—Canzonetta: 'A gloom is on my troubled heart.'—Exercise for the pianoforte.* WESSEL & Co. AND OTHERS.

In the memoir and prefatory analysis of the compositions contained in the present number of these posthumous productions, the father has with affectionate zeal anticipated all that we could possibly have said upon the uncommon promise and actual fulfilment of this very amiable and fine young genius: to the gentleness and modesty of whose spirit we can bear testimony, having seen a letter written by him shortly before his death, requesting to take lessons in composition from one of our most eminent professors. Upon the occasion of these early bereavements one is apt to run into unworthy reflections, upon "the best being always taken first." This is very selfish. The best or worst—go when they may, are spared a load of sorrow that the survivors are destined to endure; and (for maintaining the dignity of their creation) to endure meekly and firmly. As there is more happiness than misery in this life, so is there greater cause for a cheerful gratitude.

The canzonetta in this number is a very lovely, tender, and original melody: the fantasia is clever, brilliant, and inventive: and the fugata is on a good subject; which, that it was not carried out and well worked is to be regretted.

*Beethoven's works, edited by J. Moscheles. Complete edition. No. 25, Sonata impulsionata, for the pianoforte, composed and dedicated to Monsieur le Comte François de Brunswick, by Louis von Beethoven. Op. 57.* CRAMER & Co.

The present piece was, we believe, noticed by us, when Mr. Moscheles played it at one of his soirées this season. The manner in which it has been edited, and the style in which it is brought out, are worthy of a composition instinct with the finest imagination, and creditable to the parties who have undertaken it. If there be a single error in any one of the plates it has escaped us.

*Avison's celebrated air, upon which is founded 'Sound the loud timbrel,' arranged for the pianoforte by George F. Harris.* Z. T. PURDAY.

The subject of this piece is already a great favourite, particularly with the noble Directors of the Ancient Concerts; the florid manner in which it has been treated in the present instance, will not tend to detract from its popularity.

*Variations brillantes à quatre mains pour le piano, sur le thème favori 'Vivi tu,' de l'opéra d'Anna Bolena, de Donizetti, par A. Fessy.* Z. T. PURDAY.

No false colours are held out in the title-page of these variations: they are "brilliant," though we cannot add—original. Nevertheless they are of a character to please a numerous class of pianoforte players.

*Mercadante's celebrated overture to Elisa e Claudio, arranged as a duet for two performers on the pianoforte, with (ad lib.) accompaniments for flute, violin, and violoncello, by S. F. Rimbault.* Z. T. PURDAY.

The arranger of Mercadante's overture has performed with ability the task he has undertaken, as they will find who prefer the school of music in which the author is a distinguished disciple.

*The British Maid. Song written by Thomas Hall, Esq. the music composed by S. Nelson.* WILLIAMS.

A simply pleasing melody, void of pretension of all sort.

*Solitude. A canzonet, the words by the late H. Kirke White, the music composed and cordially inscribed to M. W. Balfe, Esq. by C. Guynemer.* COVENTRY.

A very charming composition in the rich key of four flats. The melody is plaintive, sweet, and classical, perfectly in keeping with the sentiment of the poetry; and the harmonies are appropriate and rich without redundancy or

affectation of learning. We never remember to have seen a production from Mr. Guynemer's pen unworthy of a skilful and refined musician.

*Ali Patasa, Ballad; words and melody by Lieut. Molloy, 'H.M.S. Symphonies and Accompaniments by H. R. Allen. ALDRIDGE.*

There is a freshness and a naïveté in the first of these ballads that reminds us of the style of Thos. Moore's Melodies, and makes us regret that the gallant officer has not been enabled to devote as much of his time to the service of the muses, as he has to that of his Majesty. The other song, although pretty, is not so good. Mr. Allen has managed the accompaniments very tastefully.

*Second Edition. 'Sleeping in lily bells'; Fairies' song. The poetry from the 'Forget me not' for 1835, with an additional stanza. Music composed by Miss Adela Hammond. DALE.*

*'The shadow of the heart.' Poetry by W. H. Garrison, Esq.; composed by Adela A. Hammond. Published for the Composer, at 27, Lombard-st. and to be had of all Music-sellers.*

To the first of the above songs (which the reader will observe has reached a second edition), is appended a note, soliciting indulgence to the first effort of a composer thirteen years of age. Now we will confess that we have not been accustomed to receive much gratification from those compositions of our fair countrywomen which have of late been ushered into our august critical presence. If, however, we are to regard the songs before us as the unaided efforts of one so young, we can hardly augur too favourably of the productions of her maturity. 'Sleeping in lily bells' has a pretty and simple melody, but, upon the whole, we prefer the other, as exhibiting the youthful composer's resources in harmony and accompaniment. The sudden transition, however, from the key of D flat to that of E, on the words "I love not" (page 4), is more abrupt than effective. The change back again, at the end of the line, is better managed. Miss Hammond has not been without the aid of good verses. The following lines are native and beautiful :—

"The green mantle of earth which I joy'd to see spread,  
I love not, for it lies between me and the dead.  
And the music which gladden'd my happier years  
Strikes my heart but to open its fountain of tears.

#### MISCELLANEOUS.

THE MELODIST CLUB will award its prizes on the 13th inst. Messrs. Thalberg and Labarre have been invited to dine with the club on the occasion.

The Italian Opera at Vienna has opened with a powerful company. Donizetti has in rehearsal there a new opera, entitled 'Lucrezia Borgia.' Mme. Lalande will sustain the principal character. Signor Puggi (who is said to be the finest tenor after Rubini) and Mme. Tacchinardi, have obtained great applause in Donizetti's 'Lucia di Lammermoor.'

ALWAYS ON STILTS.—Lately at the Theatre in Havre, a hiss unjustly directed, in the sublime duet of Robert and Isabel (in 'Robert le Diable') against the cantatrice, Mlle. Julia, produced an almost tragical effect. The young artiste was seized with a sudden painful nervous attack, and carried out in violent convulsions. A shriek of consternation rang through the whole assembly; and afterwards of indignation against the author of so cruel and lacerating a scene. Such are our provincial debuts. At such cost are formed artistes who constitute the charm and ornament of our civilization.—*French Paper.*

PAGANINI AT TURIN.—It appears that this celebrated individual wishes to re-establish himself in the good graces of "a discerning public," which reproached him with avarice and a want of benevolence, for, on the 9th of June,

he gave a concert in the Theatre Carignan for the benefit of the poor, and proposed to perform again on the 16th with the same object. Meantime a concert, on the 13th, for his own benefit, brought together an immense course of auditors, whose enthusiastic applause of his efforts was perfectly ecstatic. He appears to be entirely recovered from his old malady.

**MONUMENT TO MOZART.**—On the 15th of June a performance took place at the theatre of the Court of Wirtemberg, the proceeds of which were destined to add to the fund for the erection of a monument to the memory of Mozart in Salzburg. The representation was opened by the recitation, by M. Sydelman, of a prologue by Meuzel. The receipts amounted to 520 florins (60*l.* 3*s.* 4*d.*) which have been handed to the committee of the Museum at Salzburg.

Mr. Walker of Holborn has just completed an organ for the new church in the Regent's Park, which will be consecrated on the 13th.

**THE EUTERPION,** which during the last two years has been the wonder and delight of thousands, is to be submitted to the fate of the hammer on Monday next. The instrument is the invention of Martin Blessing, a German, who devoted twenty-two years to its completion. A more astonishing specimen of the ingenuity of man has rarely been exhibited.

**MR. ELIASON.** A forcible lithographic portrait of this distinguished violinist, drawn by W. Sharp after the original by S. A. Hart, A.R.A. has been published by Mr. Schloss. It is in every respect a superior work of art.

**THE ROSE OF THE ALHAMBRA.**—*Da Pinna v. Polhill.*—This was an action for an alledged breach of promise to purchase the copyright of the opera entitled 'The Rose of the Alhambra, or the Enchanted Lute.' It appears that in 1833 an agreement (in the form of a letter) was entered into between the parties for the purchase of the opera by the defendant for 300 guineas. Drury Lane Theatre, however, passed out of Captain Polhill's hands, without the opera being produced by him. The agreement being duly proved, the judge told the jury that he thought, if they found for the plaintiff, they could not do less than give in damages the sum agreed on as the price. The jury found for the plaintiff, damages 300 guineas.

**PHILHARMONIC SOCIETY.**—The Directors for next season will be Sir Geo. Smart, Mr François Cramer, Mr Moscheles, Mr Anderson, Mr Neate, and Mr. Bishop. Mr Dance retains the office of treasurer, and Mr W. Watts that of secretary.

**BEETHOVEN'S MONUMENT.**—The concert to be given in aid of the fund for erecting the monument to that great man, is announced to take place at Drury Lane Theatre on the 19th inst. upon an extensive scale.

**VOICE AND SPEECH.**—The voice, properly speaking, is a sound formed by means of expiration in the larynx, which is a most beautifully constructed organ, fixed upon the top of the windpipe, like a capital upon a column. It is composed of various cartilages, united in the form of a little box, and supplied with numerous muscles, that, moving altogether or separately, produce the variations of sound. The part of the larynx most concerned in producing the voice is the glottis, or narrow opening of the windpipe, having the epiglottis suspended over it like a valve. The air expired from the lungs strikes upon the glottis, and thus becomes sonorous. The change that the glottis undergoes in the modulation of the voice has been matter of much controversy. Aristotle and Galen compared the glottis to a wind-instrument; Ferrein assimilated it to a chорded one. However, this latter hypothesis was objected to, on the principle that a chord, to vibrate, should not only be in a state of tension but dryness; characters which this organ does not possess, being constantly lubrified with mucus, and in a state of greater or lesser relaxation. Fulgentius considers the human voice to be composed of ten parts: the four

first are the front teeth, so useful for the appulse of the tongue in forming sounds, without which a whistle would be produced instead of a voice; the fifth and sixth are the lips, which he compares to cymbals striking against each other; the seventh the tongue, which serves as a plectrum to articulate sounds; the eighth is the palate; the concavity of which forms the belly of the instrument; the ninth the throat, which performs the part of a flute; and the tenth the lungs, which supply the place of bellows. That every degree of action in the glottis is due to the muscles of the larynx, is proved by the experiment of tying or dividing the recurrent nerves, when the voice is destroyed or weakened. Speech is a peculiar modification of the voice, adjusted to the formation of the sounds of letters, by the expiration of the air through the nostrils and mouth, and in a great measure by the assistance of the tongue applied and struck against the neighbouring parts, the palate and front teeth in particular, and by the diversified action of the lips.—*Millengen's Curiosities of Medical Experience.*

**HEALTH OF MUSICIANS.**—The musical profession, in its two departments, vocal and instrumental, is one which, in this country at least, is unfavourable to longevity. Its members are subjected to many unhealthy influences, and in particular to great anxiety and care, from the caprice and whims of their hearers. Singers, and persons who play much on wind instruments, are subject to pains in the chest, diseases of the larynx, œdema of the glottis, pulmonary emphysema, and spitting of blood. From the latter class of evils performers on stringed instruments are in a great measure free; and it is no unusual sight to see greyheaded veterans gaily pursuing their harmonious vocation. For instance, Mr. Lindley, the incomparable violoncellist, and Dragonetti, the able performer on the tenor violoncello, [Mr. Curtis, we presume, means the double-bass] are both elderly men; while Mr. Nicholson, the late celebrated flute-player, died a short time ago at a comparatively early age. Vocalists are frequently afflicted by the nervous affection called "globus hystericus," which completely prevents utterance; this affection, like all other nervous ones, may often be avoided by attention to the general health, and by abstaining from excesses of every kind.... The musical profession is often accused of unwillingness to devote their services occasionally to the cause of charity; but this accusation is by no means supported by fact. On several occasions, many of its most distinguished members, both foreign and English, have gratuitously performed for the Royal Dispensary for Diseases of the Ear, which, indeed, may be thought to have a peculiar claim upon them, inasmuch as the object of its care is the organ whose office it is to convey to the mind the perceptions of harmony. Among these we may mention the inimitable Paganini.—*Curtis on the Preservation of Health*—A valuable little work, containing much practical and useful information.

**FRENCH MODESTY.**—Throughout all Europe at the present day, it would be perfectly useless, and even a silly pretence, not to acknowledge the celebrity, the incontestable illustriousness, of the three great schools—the FRENCH, the German, and the Italian; and to dare to say, that "WE stand alone."—*French Paper.* Yes, yes,—that's true. "No doubt (as Job would say) ye are the people, and music—and conceit will die with you." Again, "The French have just cause to boast of a Mehul, a Berton, (!) as well as a Cherubini and a Spontini, both fairly claimed by the French school, as it claimed the famous Gluck; because all three have written in that noble style, so pure, elevated, and full of that propriety which chiefly characterises the great school of the French."—The same argument will justify your claiming every buffoon in the universe.

**FRANCESCA CUZZONI SANDONI**, generally called Cuzzoni, was the favourite female singer of her day in England, until her quarrel with Handel, who patronized her rival Faustina, upon which she left England, and returned in 1748, but then, somewhat advanced in years, excited little interest. She was

celebrated for the song of 'Calsa imagine' in *Otho*, which Handel had composed expressly for her, but which she at first refused to sing, until the composer seized her by the waist, threw up the sash and threatened to throw the refractory signora out of the window ; telling her, "that he always knew she was a very devil, but he should let her know, in her turn, he was Beelzebub, prince of the devils."—*New Ed. Walpole's Correspondence.*

*Operas, Concerts, &c. for the ensuing week.*

SATURDAY, 8th .... No Performances.—Funeral of William IV.

MONDAY, 10th .... Drury Lane, *Sonnambula*, Mme. Schröder—*perhaps. Signs.*  
A. Giubilei and Picini, *Morning*, Willis's Rooms.

TUESDAY, 11th .... Italian Opera.

WEDNESDAY, 12th.... Concert for the benefit of Shipwrecked Mariners, (Israel in  
Egypt, &c.) Exeter Hall, Evening.

THURSDAY, 13th .... Italian Opera.

FRIDAY, 14th .... Miss Chambers's Concert, Opera Concert Room, Morning.

*NOTICE TO CORRESPONDENTS.*

If "VINDEX" will confide to us his name (it will be perfectly safe) his letter shall appear next week.

"WHIP" is mistaken in his men, if he think we relish either private scandal, or public indictment for libel.

"A SUBSCRIBER" will obtain ready and full information from any respectable publisher.

*WEEKLY LIST OF NEW PUBLICATIONS.*

*PIANO-FORTE.*

British Museum Piano-forte Airs, Part 1 .....	WYBROW
Czerny (C.) <i>Les Charmes de Paris.</i>	
Deux Rondeaux sur deux Mé- lodies favorites d'Auber.....	D'ALMAINE
Eagle's Haunt. Overture for 4 hands, F. Gläser.....	EWER
Flèche (A.) <i>Pas Styrien, and Valse</i> <i>Tyrolienne</i> .....	JEFFERTYS
Herz (H.) <i>Souvenir de Voyage,</i> <i>Grande Fantaisie Irlandaise</i> , op. 93.....	D'ALMAINE
— Favourite Shawl Dance in <i>La Bayadère</i> , Duet .....	CHAPPELL
Hünten, Rondeaux sur la Barcarolle de Venise, Petit Morceau pour le Pianoforte .....	DITTO
Kaliwoda's Galopade, No. 4, as a Pianoforte Duet. A. C. Whit- combe .....	PAINE
Musard's Quadrille 'D'une bonne fortune,' or 47th Set, for 2 Per- formers.....	BOOSEY
Thalberg's Waltz, composed by S. Thalberg, with the "Valse Bohémienne" by A. Flèche .....	JEFFERTYS
— 'We're a' noddin', Fan- tasia .....	Z. T. PURDAY
Westrop (E. J.) <i>Jem Crow, Waltz</i> <i>Rondo</i> .....	CHAPPELL
<i>VOCAL.</i>	
Cruel Norma. Duet by Mme. Schröder and Miss Betts....	CHAPPELL
For the sake of these. Duet, Norma, Mme. Schröder and Miss Betts .....	DITTO
Fatal remembrance. Duet, Nor- ma, Mme. Schröder and Miss Betts .....	DITTO
God save the queen. Newly ar- ranged by C. H. Purday....	Z. T. PURDAY
Harp of Judah, No. 5. Jarman... HART	
<i>MISCELLANEOUS.</i>	
Cherubini's new and complete Course of Counterpoint and Fugue, translated by Mr. Ha- milton, 2 Books, 8vo.....	COCKS
Mozart's 6 Grand Sonatas, op. 2, for Piano-forte, Violin, and Bass, 2 Books .....	DITTO
— Ditto for Piano-forte and Violin .....	DITTO
— Two Trios for Piano-forte, Violin, and Bass .....	DITTO
— Ditto for Piano-forte, Tenor, and Violin or Clarinet.....	DITTO